Cumulative Index to *The Shaw Review* Vols. I-XVIII (1950-1975)

compiled by Shirley Rader

"A Continuing Check-list of Shaviana," I(5):24; (6):15; (7):21; (8):10; (9):18; (10):13-15; II(1):4, 24-25; (2):14, 24-25; (3):24-25; (4):28-29; (5):28. *See also:* Carpenter, Gomme, Pfeiffer, Rodenbeck, Stanton, Stokes, Weintraub.

Adams, Elsie, "Feminism and Female Stereotypes in Shaw," XVII(1):17-22.

_____, "Shaw's *Caesar and Cleopatra:* Decadence Barely Averted," XVIII(2):79-82.

Albert, Sidney P., " 'Letters of Fire against the Sky': Bodger's Soul and Shaw's Pub," XI(3):82-98.

_____, "The Disciple's Dilemma," XIII(1):38-42. [Review of *Bernard Shaw: A Reassessment,* by Colin Wilson.]

_____, "Counselor to the World," XVI(1):33-37. [Review of *Bernard Shaw: Collected Letters 1898-1910,* ed. by Dan H. Laurence.]

"An English Academy of Letters: A Correspondence of 1897," VI(1):13-26.

Andrews, Alan, "Mendoza and Sir Arthur Conan Doyle," X(1):2-5.

Annual General Meeting, 1954, I(5):23.

Aquino, John, "Shaw and C. S. Lewis's *Space Trilogy,*" XVIII(1):28-32.

Arlen, Sara, *"The Fabric of Memory,"* II(4):25-26. [Review of the book by Eleanor Robson Belmont.]

Athanason, Arthur N., "Since Shaw," XVI(1)37-40. [Review of *British Drama Since Shaw,* by Emil Roy.]

_____, "Dramatic Perception," XVIII(3):128. [Review of *Drama, Stage and Audience,* by J. L. Styan.]

Atkinson, Brooks, "Henderson and Shaw: Plain Facts and Brilliant Answers," II(2):1-3. [Review of *George Bernard Shaw: Man of the Century,* 1956.]

Auchincloss, Katherine L., "Shaw and the Commissars: the Lenin Years," VI(2):51-59.

Austin, Don, "Comedy through Tragedy: Dramatic Structure in *Saint Joan,*" VIII (2):52-62.

Ayling, Ronald F., "Charwoman of the Abbey," IV(3):7-15.

_____, "The Ten Birthplaces of *Saint Joan:* A Letter from G.B.S.," VII(1):24.

Bacon, Josephine Daskam, "G.B.S.," I(3):16.

Bailey, J. O., "Shaw's Life Force and Science Fiction," XVI(2):48-58.

Baird, A. Dunmore, "Welcome to New York, Mr. Shaw," I(4):19-20.

Bandel, Betty, "G.B.S. and the Opposite Sex," VIII(2):77-80. [Review of *A Shavian Guide to the Intelligent Woman,* by Barbara Bellow Watson.]

_____, "A Half-Century of *Saint Joan,*" XVII(3):103-05. [Review of *Saint Joan: Fifty Years After 1923-24 / 1973-74,* by Stanley Weintraub.]

Bannal, Flawner Jr. *(pseud.),* "Theatre Notes, Strawhat Shaw," I(6):22-23. [Reviews of summer stock productions.]

Barber, M. E., "Bernard Shaw: Unpublished Material — Advice to Scholars," XV(3):109.

Barr, Alan P., "Diabolonian Pundit: G.B.S. as Critic," XI(1):11-22.

Barzun, Jacques, "Shaw and Rousseau: No Paradox," I(8):1-6.

Batson, Eric J., "Desmond MacCarthy's *Shaw:* a Review," I(2):10. [Review of *Shaw,* by Sir Desmond MacCarthy.]

_____, "Hyperion and the Yahoos," I(7):16-18.

_____, "The Quintessence of Winstenism," I(8):19-21. [Review of *Shaw's Corner,* by Stephen Winsten.]

Baylen, Joseph O., *see* Hogan, Patrick G.

Becker, Donald R., "Shaw and the Doctors," XII(2):82-85. [Review of *Shaw and the Doctors,* by Roger Boxill.]

Cumulative Index to *The Shaw Review* Vols. I-XVIII (1950-1975)

compiled by Shirley Rader

"A Continuing Check-list of Shaviana," I(5):24; (6):15; (7):21; (8):10; (9):18; (10):13-15; II(1):4, 24-25; (2):14, 24-25; (3):24-25; (4):28-29; (5):28. *See also:* Carpenter, Gomme, Pfeiffer, Rodenbeck, Stanton, Stokes, Weintraub.

Adams, Elsie, "Feminism and Female Stereotypes in Shaw," XVII(1):17-22.

_____, "Shaw's *Caesar and Cleopatra:* Decadence Barely Averted," XVIII(2):79-82.

Albert, Sidney P., " 'Letters of Fire against the Sky': Bodger's Soul and Shaw's Pub," XI(3):82-98.

_____, "The Disciple's Dilemma," XIII(1):38-42. [Review of *Bernard Shaw: A Reassessment,* by Colin Wilson.]

_____, "Counselor to the World," XVI(1):33-37. [Review of *Bernard Shaw: Collected Letters 1898-1910,* ed. by Dan H. Laurence.]

"An English Academy of Letters: A Correspondence of 1897," VI(1):13-26.

Andrews, Alan, "Mendoza and Sir Arthur Conan Doyle," X(1):2-5.

Annual General Meeting, 1954, I(5):23.

Aquino, John, "Shaw and C. S. Lewis's *Space Trilogy,*" XVIII(1):28-32.

Arlen, Sara, *"The Fabric of Memory,"* II(4):25-26. [Review of the book by Eleanor Robson Belmont.]

Athanason, Arthur N., "Since Shaw," XVI(1)37-40. [Review of *British Drama Since Shaw,* by Emil Roy.]

_____, "Dramatic Perception," XVIII(3):128. [Review of *Drama, Stage and Audience,* by J. L. Styan.]

Atkinson, Brooks, "Henderson and Shaw: Plain Facts and Brilliant Answers," II(2):1-3. [Review of *George Bernard Shaw: Man of the Century,* 1956.]

Auchincloss, Katherine L., "Shaw and the Commissars: the Lenin Years," VI(2):51-59.

Austin, Don, "Comedy through Tragedy: Dramatic Structure in *Saint Joan,*" VIII (2):52-62.

Ayling, Ronald F., "Charwoman of the Abbey," IV(3):7-15.

_____, "The Ten Birthplaces of *Saint Joan:* A Letter from G.B.S.," VII(1):24.

Bacon, Josephine Daskam, "G.B.S.," I(3):16.

Bailey, J. O., "Shaw's Life Force and Science Fiction," XVI(2):48-58.

Baird, A. Dunmore, "Welcome to New York, Mr. Shaw," I(4):19-20.

Bandel, Betty, "G.B.S. and the Opposite Sex," VIII(2):77-80. [Review of *A Shavian Guide to the Intelligent Woman,* by Barbara Bellow Watson.]

_____, "A Half-Century of *Saint Joan,*" XVII(3):103-05. [Review of *Saint Joan: Fifty Years After 1923-24 / 1973-74,* by Stanley Weintraub.]

Bannal, Flawner Jr. *(pseud.),* "Theatre Notes, Strawhat Shaw," I(6):22-23. [Reviews of summer stock productions.]

Barber, M. E., "Bernard Shaw: Unpublished Material — Advice to Scholars," XV(3):109.

Barr, Alan P., "Diabolonian Pundit: G.B.S. as Critic," XI(1):11-22.

Barzun, Jacques, "Shaw and Rousseau: No Paradox," I(8):1-6.

Batson, Eric J., "Desmond MacCarthy's *Shaw:* a Review," I(2):10. [Review of *Shaw,* by Sir Desmond MacCarthy.]

_____, "Hyperion and the Yahoos," I(7):16-18.

_____, "The Quintessence of Winstenism," I(8):19-21. [Review of *Shaw's Corner,* by Stephen Winsten.]

Baylen, Joseph O., *see* Hogan, Patrick G.

Becker, Donald R., "Shaw and the Doctors," XII(2):82-85. [Review of *Shaw and the Doctors,* by Roger Boxill.]

Beerbohm, Max, with Aylmer Maude and Bernard Shaw, "Translating Drama: A *Saturday Review* Debate," IV(1):2-10. [A 1904 epistolary debate, the springboard a controversial Marxian review of Maude's translation of Tolstoy's *The Power of Darkness.*]

Beerbohm, Max, "Mr. Shaw's Profession," V(1):5-9. [Reprints the two-part review-article about *Mrs. Warren's Profession* that Max did not include in *Around Theatres.*] *See also:* Huss.

Bennett, Arnold, "George Bernard Shaw: An Enquiry," XII(2):77-79, 85.

Bennett, Mark, "The Permanent, Portable *Saint Joan,* II(1)19-20. [Record review.]

_____, "G.B.S.'s Advice to Children of All Ages," II(2):17-18. [Review of Shaw's very early *My Dear Dorothea: A Practical System of Moral Education for Females Embodied in a Letter to a Young Person of That Sex.*]

_____, "Magnus and Orinthia on Wax," II(7):21-22. [Reviews recording of the Interlude from *The Apple Cart.*]

Bentley, Joseph, "Tanner's Decision to Marry in *Man and Superman,*" XI(1):26-28.

Bermel, Albert, "Jest and Superjest," XVIII(2):57-69.

Bernard Shaw Estate Literary Advisory Committee, XVI(3):122.

Berst, Charles A., "The Appeal of Patchwork," XIV(1):36-38. [Review of *Shaw: An Autobiography, 1898-1950* (Vol. II), ed. by Stanley Weintraub.]

Beswick, Harry, "G.B.S. — The Orator," VIII(1):25-28.

Black, Matthew W., "Shaw to Arliss," VI(1):28-29.

Borges, Jorge Luis, "For Bernard Shaw," IX(2):52-55.

[Bosworth, Raymond F. and Charles A. Carpenter, Jr.], "*A Glossary to the Plays of Bernard Shaw:* Two Commentaries," II(8):37-38. [Two reviews of Paul Kozelka's *Glossary.*]

Bosworth, R[aymond] F., "Movie *Millionairess,*" IV(2):36. [Review of the film travesty of Shaw's play.]

_____, "Shaw Recordings at the B.B.C.," VII(2):42-46.

_____, "What's in the Name Szczepanowska?" VIII(3):112.

_____, "Shaw and the Movies," IX(2):78-79. [Review of *The Serpent's Eye: Shaw and the Cinema,* by Donald P. Costello.]

Bowman, David H., "Shaw, Stead and Undershaft Tradition," XIV(1):29-32.

_____, "Shavian Drama as Art," XVII(3):105-106. [Review of *Bernard Shaw and the Art of the Drama,* by Charles A. Berst.]

_____, "The Eugenicist's Handbook," XVIII(1):18-21.

Bowman, Thomas D., "Shaw on Shakespeare," IV(3):29-30. [Review of *Shaw on Shakespeare,* ed. by Edwin Wilson.]

Bradbury, Ray, "Shaw as Influence, Laughton as Teacher," XVI(2):98-99.

"British Museum Acquires Shaw Mss. from Estate," III(1):8.

Brown, Jack R., "Two Notes on Shaw's *Advice to a Young Critic: You Never Can Tell* and *Arms and the Man,*" VII(1):25-27.

Buchanan, Robert, "*Diana's Hunting:* Shaw as 'Marcus Aurelius Short,' " XVIII(2):75-78.

Calvin, Judith S., "The GBSsence of Giraudoux," V(1):21-35.

Caro, Warren, "The Producer as Lunatic: Langner and Shaw," VII(1):35-36. [Review of *G.B.S. and The Lunatic,* by Lawrence Langner.]

Carpenter, Charles A. Jr., "A Continuing Check-list of Shaviana," II(6):25-29; (7):24-26; (8):35-36; III(1):32-37; (2):29-32; (3):32-35; IV(1):32-35; (2):33-35; (3):25-28; V(2):69-71. *See also:* "A Continuing Check-list of Shaviana," Gomme, Pfeiffer, Rodenbeck, Stanton, Stokes, Weintraub.

_____, *See* Bosworth.

_____, "Nineteenth Century Playwriting Heritage," VII(1):38-40. [Review of *Shaw and the Nineteenth-Century Theatre,* by Martin Meisel.]

_____, "Shaw's Cross-Section of Anti-Shavian Opinion," VII(3):78-86.

_____, "The Controversial Ending of *Pygmalion,*" VIII(3):114.

_____, "Notes on Some Obscurities in *The Revolutionists' Handbook,*" XIII(2):59-64.

_____, "Valency's Volume III," XVII(2):99-103. [Review of *The Cart and the Trumpet: The Plays of George Bernard Shaw,* by Maurice Valency.]

_____, "Sex Play Shaw's Way: *Man and Superman,*" XVIII(2):70-74.
Cavanaugh, Hilayne. *See* Crompton.
"Cedric Hardwicke, 1893-1964," VII(3):104.
Centenary Year News Notes, I(10):3, 15.
Certificate of Incorporation [of Shaw Society of America], I(1):7.
Chapman, Robert H., *"Private Shaw and Public Shaw,"* VI(2):71-72. [Review of the book by Stanley Weintraub.]
Charters, John, "G.B.S. as Country Bumpkin," V(2):72-75. [Review of *Shaw the Villager and Human Being,* ed. by Allan Chappelow.]
Chase, Harrison, V., "A Note on Spiritual Meagreness," I(4):15-15. [On Shaw's concept of Life Force.]
Chase, William D., "Bernard Shaw's Message," I(1):1.
_____, "Shaw in Academe," I(6):13-15. [Review of *Men and Supermen: The Shavian Portrait Gallery,* by A. H. Nethercot.]
Christopher, J. R., "Methuselah, Out of Heinlein by Shaw," XVI(2):79-88.
Coe, Richard L., "Minor Shaw is Major Joy," VI(2):73-74. [Review of performance of *Too True to Be Good.*]
Code, Grant, "Shaw at Hedgerow," I(7):22-24.
Cole, Susan Ablon, "The Evolutionary Fantasy: Shaw and Utopian Fiction," XVI(2):89-97.
Coleman, D. C., "Bernard Shaw and *Brave New World,*" X(1):6-8.
Cornell, Katharine, "Sir Cedric Hardwicke in Orbit," IV(3):32. [Review of *A Victorian in Orbit,* by Cedric Hardwicke, as told to James Brough.]
Corrigan, Robert W. *"Heartbreak House:* Shaw's Elegy for Europe," II(9):2-6.
Couchman, Gordon W., "Comic Catharsis in *Caesar and Cleopatra,*" III(1):11-14.
_____, "The First Playbill of *Caesar:* Shaw's List of Authorities," XIII(2):79-82.
_____, "Bernard Shaw and the Gospel of Efficiency," XVI(1):11-20.
Crane, Gladys M., "Shaw and Women's Lib," XVII(1):23-31.
Crawford, Fred D., "Journals to Stella," XVIII(3):93.
Crompton, Louis, "The Art of Destroying Ideals," XII(3):13-32. [Review of *Bernard Shaw and the Art of Destroying Ideals: The Early Plays,* by Charles A. Carpenter.]
_____ and Hilayne Cavanaugh, eds., "Shaw's 1884 Lecture on *Troilus and Cressida,*" XIV(2):48-67.
Deane, Barbara, "Shaw and Gnosticism," XVI(3):104-122.
Dietrich, Richard Farr, "Shaw and the Passionate Mind," IV(2):2-11.
_____, "Progress of a Socialist Thinker," XV(2):46-49. [Review of *The Road to Equality: Ten Unpublished Lectures and Essays, 1884-1918,* ed. by Louis Crompton.]
Dodd, Edward H. Jr., "Dear World," I(3):1-2. [GBS as a letter writer.]
Donaghy, Henry J., "Chesterton on Shaw's Views of Catholicism," X(3):108-16.
_____, *"The Apple Cart:* A Chesterionian Play," XI(3):104-08.
Douglas, Lord Alfred, and Bernard Shaw, "The *Getting Married* Controversy," IX(2):66-74.
Downer, Alan, "New Critical Anthology on Shaw," IX(2):80. [Review of *G. B. Shaw: A Collection of Critical Essays,* ed. by R. J. Kaufman.]
_____, "Ellen Terry Offstage," XII(1):30-32. [Review of *Ellen Terry,* by Roger Manvell.]
_____, "The Autobiographer in Spite of Himself," XIII(1):35-36. [Review of *Shaw: An Autobiography, 1856-1898* (Vol. 1), ed. by Stanley Weintraub.]
Duerksen, Roland A., "Shelleyan Witchcraft: the Unbinding of Brassbound," XV(1):21-25.
Dukore, Bernard F., "Shaw and a Chicago Art Theatre," IV(3):2-6.
_____, "Toward an Interpretation of *Major Barbara,*" VI(2):62-70.
_____, " 'The Middleaged Bully and the Girl of Eighteen': The Ending They *Didn't* Film," XIV(3):102-06.
_____, "Revising *Major Barbara,*" XVI(1):2-10.
"Eastern Eyes on Bernard Shaw," I(10):8.

Eaton, Walter Prichard, "Bernard Shaw as a Playwright," I(2):6-7.
Evans, N. Dean, "A Visit with George Bernard Shaw," I(2):8-9.
Evans, T. F., "Granville Barker: Shavian Disciple," II(5):1-19.
———, "A Poetic Socialist?" XIII(2):83-86. [Review of *Shaw — 'The Chucker-Out,'* by Allan Chappelow.]
"Events: Shavian and Otherwise," I(1):6-7. *See also:* "News: Shavian and Otherwise," "News Notes," "News and Queries."
Fagan, James Bernard and Leon H. Hugo, eds. "Shakespeare v. Shaw," XIII(3):105-31.
Foster, Richard. *See* Leary, Daniel.
Frank, Joseph "Take It Off! Take It Off!" XIII(1):10-12.
Fraser, George S., "Bernard Shaw: 1950," I(5):13-14. [Eulogy which first appeared in a Japanese newspaper shortly after Shaw's death.]
"From the Shavian Past," (I: from William P. Sears, Jr., in *The Literary Digest,* February 2, 1935), II(7):15; (II: *The Times* (London), February 23, 1892), III(1):10; (III: from Bertrand Russell, in an NBC broadcast, "They Knew Bernard Shaw," March 27, 1955), III(1):20; (IV: from Eric S. Wherly, in *Shaw for the Million* [1946]), III(2):28; (V: from H. L. Mencken, in *Prejudices, Sixth Series),* III(3):35; (VI: from Christopher Hassall, *Edward Marsh: Patron of the Arts),* IV(1):10; (VII: from a letter to D. H. Lawrence in Nehls, ed., *D. H. Lawrence: A Composite Biography),* IV(1):20; (VIII: from Ford Madox Ford, *Memories and Impressions),* IV(1):26; (IX: from Lady Gregory's *Journal),* IV(2):11; (X: from Arnold Bennett's Preface to *The Old Wives' Tale),* IV(2):28; (XI: from Leonard Bacon, *Semi-Centennial),* IV(3):6; (XII: from Cedric Hardwicke, *A Victorian in Orbit),* IV(3):15; (XIII: from Lord Beveridge, *Power and Influence),* IV(3):22; (XIV: from Winston Churchill, *Great Contemporaries),* V(1):37; (XV: from Arthur H. Nethercot, *The First Five Lives of Annie Besant),* V(2):53; (XVI: from D. H. Lawrence, *Studies in Classic American Literature),* V(2):60; (XVII: from Richard Aldington, *Life for Life's Sake),* V(3):108; (XVIII: from William S. Baring-Gould, in *Sherlock Holmes of Baker Street: The Life of the World's First Consulting Detective),* VI(1):26-27; (XIX: Rebecca West, in "O.M.," a Letter from Europe in *Bookman* [1929] reprinted in *Ending in Earnest),* VI(1):29; (XIXa: from Elizabeth Robins Pennell, *The Life and Letters of Joseph Pennell,)* VUU(1):9-10; (XX: from Beverly Nichols, *The Sweet and Twenties),* VII(1):29; (XXI: from Arthur H. Nethercot, *The Last Four Lives of Annie Besant),* VII(2):46; (XXII: from Jerome K. Jerome, *My Life and Times),* VII(2):53; (XXIII: from Keith Briant, *Oxford Limited),* VII:(2):57; (XXIV: from P. G. Wodehouse, *Author! Author!),* VII(3):71; (XXV: from Wyndham Lewis, *Rude Assignment),* VII(3):86; (XXVI: from Rupert Hart-Davis, ed., *Letters to Reggie Turner),* VIII(1):28; (XXVII: from R. H. Mottram, *For Some We Loved: An Intimate Portrait of Ada and John Galsworthy),* VIII(1):33; (XXVIII: from Lord David Cecil, *Max),* VIII(1):40; (XXIX: from Compton Mackenzie, *My Life and Times, Octave Three),* VIII(2):62; (XXX: from Noel Coward, *Present Indicative),* VIII(2):64; (XXXI: from G. Jean-Aubry, *Joseph Conrad: Life and Letters),* VIII(2):73; (XXXII: from John Lehmann, *The Whispering Gallery),* VIII(3):103; (XXXIII: from *The Christian Commonwealth,* August 22, 1907), IX(1):14; (XXXIV: from Pierce G. Fredericks, in "She Was More Than a Patriot," *The New York Times Magazine,* December 5, 1965), IX(2):51; (XXXV: from Allan Wade, *Letters of W. B. Yeats),* IX(2):55; (XXXVI: from Ernest Rhys, *Everyman Remembers),* IX(2):76; (XXXVII: Winston Churchill, *Great Contemporaries),* IX(3):89; (XXXVIII: from Kingsley Martin, *Father Figures),* IX(3):121; (XXXIX: from Doris Langley Moore, *E. Nesbit: A Biography),* X(1):5; (XL: from Arthur Waugh, *One Man's Road),* X(1):33; (XLI: from Harold Nicolson, *Diaries and Letters, 1930-1939),* X(1):41; (XLII: from Edward Marsh, *A Number of People),* X(2):49; (XLIII: from Ernest Jones, *The Life and Work of Sigmund Freud),* X(2):81; (XLIV: from Lady Kennett, *Self-Portrait of an Artist),* X(3):99; (XLV: from Edward Marsh, *A Number of People),* X(3):119; (XLVI: from the *New York Times,* May 21, 1921), XI(1):28; (XLVII: from Sir Reader Bullard, *The Camels Must Go),* XI(2):78-79; (XLVIII: from Christopher Hassall, *A Biography of Edward Marsh),* XII(1):27; (XLIX: from W. Warren Wagar, ed., *H. G. Wells: Journalism and Prophecy),*

XII(1):29; (L: from E. D. Mackerness, ed., *The Journals of George Sturt*), XII(1):40; (LI: from W. Macqueen-Pope, *The Footlights Flickered*), XII(1):45; (LII: from Ronald W. Clark, *JBS: The Life and Work of J. B.S.*), XII(2):89; (LIII: from *The Star* (London), September 24, 1888), XII(3):103; (LIV: from Harold Nicolson, *Diaries and Letters, III: The Later Years,* ed. Nigel Nicolson), XII(3):121; (LV: from Willa Cather in the Lincoln, Nebraska *Courier,* August 24, 1895; reprinted in *The Kingdom of Art,* ed. Bernice Slote), XII(3):129; (LVI: from *The Collected Essays, Journalism and Letters of George Orwell*), XIII(1):9; (LVII: from Jacob Epstein, *Let There Be Sculpture*), XIII(1):12-13; (LVIII: from the *Official Historical Handbook, Independent Order Knights of Labor* [Jersey City, New Jersey, 1898]), XIII(1):28; (LIX: from Jehu Junior, in "Men of the Day," *Vanity Fair,* London, August 16, 1911), XIII(1):34; (LX: from *The Bystander,* London, September 1, 1909), XIII(2):58; (LXI: from *Letters of J. M. Barrie,* ed. Viola Meynell), XIII(2):64; (LXII: from A. B. Walkley, "Actors and Acting" *The Star,* 1890), XIII(2):78; (LXIII: from E. M. Forster, *Howards End*), XIII(2):88; (LXIV: from "End Pages," *Story Magazine,* June 1935), XIII(3):131; (LXV: from H. G. Wells, *Tono-Bungay*), XIII(3):134; (LXVI: from *Hansard's Parliamentary Debates, CCCX* [London, 1887]), XIV(1):28; (LXVII: from Stephen E. Koss, *Lord Haldane: Scapegoat for Liberalism*), XIV(1):32; (LXVIII: from E. M. Forster, "Notes on the Way," *Time and Tide* XV [1934]), XIV(3):136; (LXIX: from Shaw, "Shaming the Devil about Shelley," *The Albermarle Review,* September, 1892), XV(1):34; (LXX: from Maurice Collis, *Somerville and Ross*), XV(2):70; (LXXI: *Holmes-Laski Letters,* ed. Mark De Wolfe Howe), XV(2):91; (LXXII: from S. N. Behrman, *People in a Diary: A Memoir*), XV(3):103; (LXXIII: from Glasgow *Herald,* July 8, 1972), XV(3):128; (LXXIV: from *H. G. Wells: A Biography,* by Norman & Jeanne Mackenzie), XVI:(3):140; (LXXV: from Lillian Hellman, *Pentimento*), XVII(1):39; (LXXVI: from Colin Smythe, ed., *Coole*), XVII(2):106; (LXXVII: from *The New York Times,* February 6, 1972), XVII(3):138; (LXXVIII: from P. H. Butter, ed., *Selected Letters of Edwin Muir*), XVIII(1):9; (LXXIX: from Desmond Chapman-Huston, *A Lost Historian: A Memoir of Sir Sidney Low*), XVIII(1):27; (LXXX: from Rupert Hart-Davis, ed., *Letters to Lady Cunard*), XVIII(1):41; (LXXXI: from Elbert Hubbard's journal *The Philistine: A Periodical of Protest*), XVIII(2):69; (LXXXII: from *The Holmes-Laski Letters 1916-1935*), XVIII(2):78; (LXXXIII: from Arthur Waugh, *A Hundred Years of Publishing; Being the Story of Chapman & Hall, Ltd.*), XVIII(2):86-87; (LXXXIV: from Sinclair Lewis, *Babbitt*), XVIII(3):124.

"From 'The Womanly Woman,' *The Quintessence of Ibsenism,*" XVII(1):16.

Fry, Christopher, "Nearer to a Spiritual Positive," I(7):24.

Furlong, William B., "Shaw and Chesterton: the Link was *Magic,*" X(3):100-07.

"Gabriel Pascal, June 4, 1894, July 6, 1954," I(6):24.

Geduld, H. M., "Bernard Shaw and Adolph Hitler," IV(1):11-20.

_____, "The Textual Problem in Shaw," V(2):54-60. [Analyzes an example from *Back to Methuselah.*]

_____, "The Lineage of Lilith," VII(2):58-61.

Gelb, Arthur and Barbara. "O'Neill and Shaw: Excerpts from *O'Neill,*" V(1):2-4. [Fragments from the collaborators' biography of Eugene O'Neill.]

Gelb, Phillip, et al., "Ideas and the Theatre: A G.B.S. Symposium," II(6):15-20. [Participating were Brooks Atkinson, Eric Bentley, John Beaufort, Martin S. Dworkin, Edmund Fuller, Phillip Gelb, Arthur Miller, Joan T. Nourse, Gore Vidal, Geoffrey Wagner, Richard Watts, Jr.]

Gelber, Norman, "The 'Misalliance' Theme in *Major Barbara,*" XV(2):65-70.

Gerould, Daniel C., "*Saint Joan* in Paris," VII(1):11-23.

_____, "A Theoretical Theater,: VII(3):113-16. [Review of *The Theatre of Protest and Paradox: Developments in the Avant-Garde Drama,* by George E. Wellwarth.]

_____, "Soviet Shaw, Slavic Shaw: Moscow, 1967," X(3):84-92.

Gidez, Richard B., "Biographer's Autobiography," IX(3):119-21. [Review of *Hesketh Pearson by Himself.*]

_____, "*Androcles* and *Joan:* Shaw on Television," XI(1):34-36.

Gilmartin, Andrina, "Mr. Shaw's Many Mothers," VIII(3):93-103.

Goldberg, Michael K., "Shaw's Dickensian Quintessence," XIV(1):14-28.
Gomme, Geoffrey J. L., "A Continuing Check-list of Published Shaviana," I(2):13-14; I(3):17-18; I(4):25-26. *See also:* "A Continuing Check-list of Shaviana," Carpenter, Pfeiffer, Rodenbeck, Stanton, Stokes, Weintraub.
Goodman, Phyllis M., "Beethoven as the Prototype of Owen Jack," VIII(1):12-24.
Grecco, Stephen, "Vivie Warren's Profession: A New Look at *Mrs. Warren's Profession,*" X(3):93-99.
_____, Preface to "Saint Bernard and Saint Joan," XVII(3):114-15.
Greenfield, Joseph D., "A Telescoped *Methuselah,*" II(5):26-27. [Review of Arnold Moss's production of *Back to Methuselah,* 1958.]
Greiner, Norbert, "Mill, Marx and Bebel: Early Influences on Shaw's Characterization of Women," XVIII(1):10-17.
Grendon, Felix, *"Buoyant Billions,"* I(3):9-10. [Play review.]
_____, "Felix Grendon Replies to George Jean Nathan," I(4):13-15. [On Nathan's review of *The Millionairess.*]
_____, "The Quartette in John Tanner's Dream," I(4):21-22. [Review of performance of *Don Juan in Hell.*]
_____, "Centenary Year Theatre Notes," I(4):24-25. [Review of *Village Wooing.*]
_____, "Meeting Notes," I(6):20-21.
_____, "Theatre Notes: The Phoenix's Dilemma," I(8):22-24. [Review of performance of *The Doctor's Dilemma.*]
_____, "Centenary Year Theatre Notes," I(10):15-17. [Review of *Village Wooing.*]
_____, *"The Apple Cart,"* II(1):16-19. [Review of the Maurice Evans's production.]
_____, "A Shaw Evening at the Grolier Club: *The Fascinating Foundling* and *Why She Would Not,"* II(2):20-22. [Review of presentation of both plays at a meeting of the Shaw Society, January 21, 1957.]
Griffin, Alice, "The New York Critics and *Saint Joan,"* I(7):10-15.
Grove, Ellis, "Trefusis and Tarzan," XV(3):126-28. [Review of *Tarzan Alive: A Definitive Biography of Lord Greystoke,* by Philip Jose Farmer.]
Harris, Harold J., "Shaw, Chekhov, and Two Great Ladies of the Theatre," VI(3):96-99.
Haussler, Franz, "*Androcles:* Shaw's Fable Play," trans. Felix F. Strauss, I(5):8-9.
Henderson, Archibald, "Creative Evolution," I(1):4-5.
_____, "Where Shaw Stands Today," I(2):1-6.
_____, "Collectors and Collections of Shaviana in the U.S.A." I(3):7-9.
_____, "Shaw vs. Shaw," I(3):15-16.
_____, "The Decline and Fall-off of the Shavian Empire?" I(4):8-13. [Failure of the Shaw Memorial Committee.]
_____"Shaw and Critics," I(5):10-12. [Review of Louis Kronenberger's *Shaw: A Critical Survey.*]
_____, "Shaw and Shakespeare," I(6):1-6.
_____, "Shaw's Novels: and Why They Failed," I(8):11-18.
_____, "Biographer's Breviary," I(10):1-3.
Henderson, Lucile Kelling, "Archibald Henderson," VII(3):95-104. [See also L. Kelling.]
_____, "Shaw and Woman: A Bibliographical Checklist," XVII(1):60-66. [See also L. Kelling.]
Henson, Janice, "Bernard Shaw's Contribution to the Wagner Controversy in England," IV(1):21-26.
Hill, Hyacinthe, "G.B.S." VII(1):27. [Poem]
Hiller, Wendy, "Portrait of Pascal," XIV(1):33-36. [Review of *The Disciple and His Devil,* by Valerie Pascal.]
Hogan, Patrick G., and Joseph O. Baylen, "Shaw, W. T. Stead, and the 'International Peace Crusade,' 1898-1899," VI(2):60-61.
Holt, Charles Loyd, "A Casebook on *Candida,"* VI(1):37-38. [Review of *A Casebook on Candida,* ed. by Stephen S. Stanton.]
_____, "*Candida:* the Music of Ideas," IX(1):2-14.
_____, "Mozart, Shaw and *Man and Superman,"* IX(3):102-16.
Honan, William, "A Presentational *Saint Joan,"* I(7):19-21.
Hopwood, Alison L., *"Too True to Be Good:* Prologue to Shaw's Later Plays," XI(3):109-18.

"How to Become a Member of the Shaw Society," VII(3):116.
Hughes, Robert J., "Bernard Shaw Day in Chicago," I(10):23-24.
Hugo, Leon H., ed., *see* Fagan, James Bernard.
Hull, William, "Shaw on the Joyce He Scarcely Read," I(6):16-20.
Hummert, Paul A. "Bernard Shaw's Marxist Utopias," II(9):7-26.
Huss, Roy, "Max the 'Incomparable' on G.B.S. the 'Irrepressible,' " V(1):10-20. *See also:* Beerbohm.
James, Eugene Nelson, "The Critic as Dramatist: Bernard Shaw, 1895-1898," V(3):97-108.
Johnson, Betty Freeman, "Shelley's *Cenci* and *Mrs. Warren's Profession,*" XV(1):26-34.
Johnson, Edgar, "Dickens and Shaw," I(4):1-7.
Johnson, Maurice, "Charles Surface and Shaw's Heroines," III(2):27-28.
Joyce, James, "Shaw's Battle with the Censor," I(7):7-9. Trans. Ellsworth Mason. [Review of Abbey Theatre performance of *Blanco Posnet* which first appeared in a Trieste newspaper.] *See also:* Laurence.
Kagarlitski, Julius, "Bernard Shaw and Science Fiction: Why Raise the Question?" XVI(2):59-66. Trans. Roger Freling.
Kaufman, Michael W., "The Dissonance of Dialectic: Shaw's *Heartbreak House,*" XIII(1):2-9.
Kaye, Julian B., "Stories about Fabians," III(2):33-34. [Review of *This Little Band of Prophets: The British Fabians,* by Anne Freemantles.]
Kazantzakis, M. N. "The Homeric G.B.S.," XVIII(3):91.
Kelling, Lucile, "Archibald Henderson: A Selected Bibliography of His Writings on Shaw, Drama, and Theatre," II(2):3-8. [See also L. K. Henderson.]
Klein, Helene, "Franklyn Barnabas at Home," III(2):37-38. [Review of the Shaw Society of America production of "A Glimpse of the Domesticity of Franklyn Barnabas," the dramatic fragment excised by Shaw from *Back to Methuselah.*]
Knepper, B. G., "Shaw Rewriting Shaw: A Fragment," XII(3):104-10.
Kornbluth, Martin L., "Shaw and Restoration Comedy," II(4):9-17.
Kozelka, Paul, "*Heartbreak House* Revived," III(1):38-39. [Review of the Broadway revival of 1959, directed by Harold Clurman.]
Kranidas, Thomas, "Sir Francis Bacon and Shaw's *Pygmalion,*" IX(2):77.
Laing, Allan M., and R. K. Mosley, "Letters from England," I(3):3-15.
Langner, Lawrence, "Saint Bernard and Saint Joan," XVII(3):114-23.
Langton, Basil, "A Shaw Repertory Theatre," I(3):5-7.
Larson, Gale K., "*Caesar and Cleopatra:* The Making of a History Play," XIV(2):73-89.
Laurence, Dan H., "Bernard Shaw and *The Pall Mall Gazette:* An Identification of His Unsigned Contributions," I(5):1-7; (6):7-12. *See also:* Shaw.
_____, "The Blanco Posnet Controversey," I(7):1-9. *See also:* Shaw, Joyce, Yeats.
_____, "Shaw's Final Curtain," I(9):19-21. [An examination of *Why She Would Not.*]
_____, "Centenary Year Theatre Notes," I(10):17-18. [Review of *The Admirable Bashville.*]
_____, "G.B.S. and the *Gazette:* A Bibliographical Study," III(3):20-26.
Lausch, Anne N., "The Road to Rome by Way of Alexandria and Tavazzano," VI(1):2-12.
_____, "Robert Sherwood's 'Heartbreak Houses,' " VI(2):42-50.
Lauter, Paul, "*Candida* and *Pygmalion:* Shaw's Subversion of Stereotypes," III(3):14-19.
Leary, Daniel J., and Richard Foster, "Adam and Eve: Evolving Archetypes in *Back to Methuselah,*" IV(2):12-23, 25.
_____, "The Moral Dialectic in *Caesar and Cleopatra,*" V(2):42-53.
_____, "The Evolutionary Dialectic of Shaw and Teilhard: A Perennial Philosophy," IX(1):15-34.
_____, "Shaw on Religion," X(2):73-76. [Review of *Shaw on Religion: Irreverent Observations by a Man of Great Faith,* ed. by Warren Sylvester Smith.]
_____, "Dialectical Action in *Major Barbara,*" XII(2):46-58.
_____, "The Ends of Childhood: Eschatology in Shaw and Clarke," XVI(2):67-78.
Lerner, Alan Jay, "*Pygmalion* and *My Fair Lady,*" I(10):4-7.
Leverson, Ada, "Bruce's Play," VII(3):92-94.
Levine, Carl, "Social Criticism in Shaw and Nietzsche," X(1):9-17.

Lewis, Arthur O. Jr., and Stanley Weintraub, eds., "Bernard Shaw: Aspects and Problems of Research," III(2):18-26. [Transcript of the first MLA Conference of Scholars on Shaw, December 28, 1959. Includes remarks of panelists Arthur Nethercot, Dan H. Laurence and Frederick P. W. McDowell as well as discussants in audience.]

_____, "Bernard Shaw — Ten Years After (1950-1960): A Transcript of the Second MLA Conference of Scholars on Shaw," IV(2):29-32. [Abridgment of the discussion of December 29, 1960].

Lindblad, Ishrat, " 'Household of Joseph': An Early Perspective on Shaw's Dramaturgy," XVII(3):124-38.

[London] *Morning Post*, " 'The Stage as a Profession': An 1897 Controversy," XI(2): 52-78. [Articles by: Eden Phillpotts, William Terriss, Louis Creswicke, Adrian Cliffort, Walter Passmore, George Grossmith, Ben Greet, Leonard Crosskey, G. Bernard Shaw, Arthur Bourchier, J. Sims Reeves, F. R. Benson, Kate J. Bateman Crowe, W. G. Elliot, Frank Stayton, A. O'D. Bartholeynes, Bob Forlow, Sydney Fairbrother, A. Geisha, Aimee Beringer, A Poor Actress, Charles Wyndham, Mark Antony, Your Correspondent in Rome, Wm. Poel.]

Lupis-Vukic, J. F., "Shaw's 1929 Program for Easing World Tensions and How It Originated," II(4):1-4. *See also:* Shaw.

Lusin (Lu Hsun), "Lusin Looks at Bernard Shaw," I(10):11-13. Trans. Martin R. Ring.

Lytton, Lord E. B., et al., "The Complimentary Dinner to Mr. J. E. Vedrenne and Mr. H. Granville Barker: A Transcript of the Proceedings," II(8):17-34. [Includes speeches by Vedrenne, Barker, Shaw, Beerbohm, Tree, Gilbert Murray, Wynne Matthison, Sir Oliver Lodge, William Archer.]

McCauley, Janie Caves, "Kipling on Women: A New Source for Shaw," XVII(1):40-44.

McCleary, G. F., "Meetings with Bernard Shaw," XVIII(1):33-37.

McDowell, Frederick P. W., "Guildenstern Among the Biographers," II(3):16-20. [Review of Stephen Winsten's *Jesting Apostle: The Private Life of Bernard Shaw.*]

_____, "Shaw and the Novel, Victorian and Modern," II(6):21-23. [Review of Stanley Weintraub's edition of Shaw's *An Unfinished Novel.*]

_____, "The 'Pentecostal Flame' and the 'Lower Centers': *Too True to Be Good,*" II(9):27-38. [Review of *Too True to Be Good.*]

_____, "Shaw and the Modern Drama of Ideas," VIII(1):34-37. [Review of *Ideas in the Drama: Selected Papers from the English Institute,* ed. by John Gassner.]

_____, "The Modern Drama in Summary," IX(3):117-18. [Review of *20th Century Plays in Synopsis,* ed. by Evert Sprinchorn.]

_____, "Religion, Socialism, and Heresy," XII(1):32-35. [Review of *The London Heretics 1870-1914,* by Warren Sylvester Smith.]

_____, "Two New Books on the Master," XII(3):122-29. [Review of *Language and Laughter: Comic Diction in the Plays of Bernard Shaw,* by John A. Mills, and *Shaw the Dramatist,* by Louis Crompton.]

_____, "Berst's *Shaw:* A Rebuttal," XVII(3):152-53. [Rebuttal to David Bowman's review of *Bernard Shaw and the Art of the Drama,* by Charles A. Berst.]

McInerney, John M., " 'Shakespearean' Word-Music as a Dramatic Resource in Shaw," XIV(2):90-94, 99.

MacKaye, Percy, "A Note Concerning Arnold Daly and Bernard Shaw," I(2):7-8.

McKiernan, John, "Shaw on Education," II(7):21. [Review of *Shaw on Education,* by Louis Simon.]

_____, "Shaw and Ireland," V(2):75-78. [Review of Shaw's *The Matter with Ireland,* ed. by Dan H. Laurence and David H. Greene.]

McMillin, Scott, "G.B.S. and Bunyan's *Badman,*" IX(3):90-101.

McNulty, Edward, "Biographer's Blunders Corrected: G.B.S. on Edward McNulty's 'George Bernard Shaw as a Boy,' " II(3):7-10. [Reprints McNulty's reminiscence published originally in *The Candid Friend,* July 6, 1901, with editorial comments on Shaw's corrections in the marginal notes of his copy.]

_____, "How I Robbed the Bank of Ireland," VII(2):48-53.

Magner, Thomas F., "A G.B.S. Fragment on Russia," VII(2):74-76. [Review of *The Rationalization of Russia,* ed. by Harry M. Geduld.]

Mann, Charles W. Jr., "Letters to Upton Sinclair," III(2):34-35. [Review of *My Lifetime in Letters,* by Upton Sinclair.]

Mann, Thomas, "George Bernard Shaw," I(1):2.
Matlaw, Myron, "Bernard Shaw and *The Interlude at the Playhouse,*" III(2):9-17. [Includes full text of the 1907 Shavian comic sketch.]
Maude, Aylmer, *see:* Beerbohm.
Meisel, Martin, "Cleopatra and *The Flight into Egypt,*" VII(2):62-63.
Mendelsohn, Michael J., "The Heartbreak Houses of Shaw and Chekhov," VI(3):89-95.
_____, "Bernard Shaw's Soldiers," XIII(1):29-34.
_____, "Shaw's War," XIV(3):137-38. [Review of *Journey to Heartbreak,* by Stanley Weintraub.]
Miles, Nadine, *"The Play's the Thing,"* IV(1):39. [Review of the book by Lawrence Langner.]
Miller, Henry, "An American Point of View *re The Strange Triangle of G.B.S.* — A Rebuttal," II(2):15-16. [On "Ozy's" review of Tullah Innes Hanley's book.]
Mills, Carl Henry, "Shaw's Superman: A Re-Examination," XIII(2):48-58.
_____, "Shaw's Debt to Lester Ward in *Man and Superman,*" XIV(1):2-13.
_____, "Shaw's Theory of Creative Evolution," XVI(3):123-32.
Mills, John A., "Shaw's Linguistic Satire," VIII(1):2-11.
_____, "Acting is Being: Bernard Shaw on the Art of the Actor," XIII(2):65-78.
Mix, Katherine Lyon, "Max on Shaw," VI(3):100-04.
_____, "Max," VIII(2):74-76. [Review of *Max, A Biography,* by David Cecil.]
Mosley, R. K., *see:* Laing.
Nathan, Roda B., "Bernard Shaw and the Inner Light," XIV(3):107-19.
_____, "The Shavian Sphinx," XVII(1):45-52.
Nelson, Raymond S., *"Fanny's First Play* and *The Mill on the Floss,"* XII(2):59-65.
_____, "Shaw's Keegan," XIII(3):92-95.
_____, "GBS and the Aesthetic Movement in England," XV(2):84-85. [Review of *Bernard Shaw and the Aesthetes,* by Elsie B. Adams.]
Nethercot, Arthur H., "G.B.S. and Annie Besant," I(9):1-14.
_____, *"Major Barbara:* Rebuttal and Addendum," II(5):20-21. [Answers earlier article by "Ozy."]
_____, "What Shaw Really Thought of Americans," III(2):2-8.
_____, "A Plea for *Bernard* Shaw," VII(1):2-9.
_____, "The Loves of G.B.S.," VII(2):72-74. [Review of *The Loves of George Bernard Shaw,* by C. G. L. DuCann.]
_____, "Zeppelins Over Heartbreak House," IX(2):46-51.
_____, "The Method of Shaw's Wit," X(3):117-18. [Review of *The Wit and Satire of Bernard Shaw,* by Fred Mayne.]
_____, "Bernard Shaw, Mathematical Mystic," XII(1):2-26.
_____, *"Mrs. Warren's Profession* and *The Second Mrs. Tanqueray,"* XIII(1):26-28.
_____, "Who *Was* Eugene Marchbanks?" XV(1):2-20.
_____, "Pinero as Theatre History," XVII(3):150-52. [Review of *The Collected Letters of Sir Arthur Pinero,* ed. by J. P. Wearing.]
_____, "Shavian Telephone Directory," XVIII(3):130. [Review of *Who's Who in Shaw,* by Phyllis Hartnoll.]
"News Notes," I(3):17; (4):23. *See also:* "Events: Shavian and Otherwise"; "News: Shavian and Otherwise"; "News and Queries."
"News and Queries," II(8):39-40; (9):50-51; III(1):42-44; (2):39-40; (3):37-38; IV(1):40; (2):39-40; (3):33-34. *See also:* "Events: Shavian and Otherwise"; "News Notes," "News and Queries."
"News: Shavian and Otherwise," I(2):11-12. *See also:* "Events: Shavian and Otherwise"; "News Notes," "News and Queries."
Nickson, Richard, "The World Betterer: Shav versus Shav," II(9):39-44.
Northwood, Eric, "Mr. Shaw's 'Romeo and Juliet,' " IV(3):18-22. [Satirical review of the 1905 revival of Shakespeare's play as if it were a satirical play by G.B.S. Reprinted from *The Clarion,* April 28, 1905.]
"Notes and Queries," *see* White.
"Notice of New *Shaw Review* Bibliographer," VII(3):109.
O'Donnell, Norbert F., "On the 'Unpleasantness' of *Pygmalion.*" I(8):7-10.
_____, "Harmony and Discord in *Good King Charles,*" II(4):5-8.

_____, "Doctor Ridgeon's Deceptive Dilemma," II(7):1-5.
O'Neill, Michael J., "Some Shavian Links with Dublin as Recorded in the Holloway Diaries," II(8):2-7. [Excerpts from the manuscript diary, *Impressions of a Dublin Playgoer*, by Joseph Holloway.]
"Ozy" (pseud.), "*The Strange Triangle of G.B.S.:* Caveat Lector!" II(1):20-21. [Review of the book by Tullah Innes Hanley. See Henry Miller for rebuttal.]
_____, "*Good King Charles* Off Broadway," II(2):19-20. [Review of the play.]
_____, "The Dramatist's Dilemma: An Interpretation of *Major Barbara*," II(4):18-24.
_____, "Ozy Pleased," II(7):22-23. [Reviews movie version of *The Doctor's Dilemma.*]
Pallette, Drew B., "An Early Shaw Article on Actors," IV(1):27-29. [Discussion of an article on acting that appeared in the *Dramatic Review*, September 19, 1885.]
Parmenter, Ross, "Shaw and Mozart," I(3):3-5.
Peart, Barbara, "Shelley and Shaw's Prose," XV(1):39-45.
_____, "DeQuincey and Marchbanks," XVII(3):139-40.
Pedersen, Lise, "Shakespeare's *The Taming of the Shrew* vs. Shaw's *Pygmalion:* Male Chauvinism vs. Women's Lib?" XVII(1):32-39.
Pennell, Elizabeth, "The Literary Quarter," IX(3):86-89.
Percy, Esme. "Esme Percy's Last Visit with Shaw," I(1):2-3.
Perry, George, "The Man Who Staged the Great War," XV(3):104-09.
Pettet, Edwin Burr, "A Fresh Set of Tools," VI(1):38-40. [Review of *Shaw, The Style and The Man*, by Richard M. Ohmann.]
Pfeiffer, John R., "A Continuing Checklist of Shaviana," XV(1):51-53; (2):86-91; (3):129-32; XVI(1):41-45; (3):141-46; XVII:(2):107-11; (3):154-65; XVIII(1):38-41; (2):83-86. *See also:* "A Continuing Check-list of Shaviana," Carpenter, Gomme, Rodenbeck, Stanton, Stokes, Weintraub.
_____, "A Shaw/Science Fiction Checklist," XVI(2):100-03.
Philbrick, Norman, "Shaw on Theatre," II(6):23-24. [Review of E.J. West's edition of *Shaw on Theatre.*]
Phillpotts, Eden, "From the Angle of Ninety-Eight," III(3):2-5.
Price, Joseph G., "The Mirror to Nature: Shaw's *Troilus and Cressida* Lecture," XIV(2):68-72.
Pritzker, Lee, "What Shaw Did," I(2):9.
Quartermaine, Leon, "Talking about Actors and Acting," III(3):6-13.
Quinn, Martin, "Dickens and *Misalliance*," XVII(3):141-43.
_____, "Dickens as Shavian Metaphor," XVIII(2):44-56.
Radford, Frederick L., "Now Once Again, Will the Real GBS Please . . . ," XIII(1):37-38. [Review of *Recollections of George Bernard Shaw* and *The Bogus Image of Bernard Shaw*, by R. J. Minney.]
Rayvis, Harold I., "*Dear Liar* on Tour," III(2):36-37. [Review of the Jerome Kilty dramatic adaptation of the Shaw-Campbell letters. See also "Notes and Queries," (2):39.]
Reardon, Joan, "*Caesar and Cleopatra* and the Commedia dell'Arte," XIV(3):120-36.
Regan, Arthur E., "The Fantastic Reality of Bernard Shaw: a Look at *Augustus* and *Too True*," XI(1):2-10.
Reed, Robert R., "Boss Mangan, Peer Gynt, and *Hearbreak House*," II(7):6-12.
"Reviews and Essays Contributed by Shaw to *The Pall Mall Gazette*," III(1):27-31.
Rice, Elmer, "Extemporaneous Remarks Made at Luncheon at the Hotel Savoy, London, Given by the British Society of Authors and Composers, on the Centenary of George Bernard Shaw's Birth, July 26, 1956," II(1):5-7.
Robinson, Gabriele Scott, "The Shavian Affinities of John Whiting," XVII(2):86-98.
Roby, Kinley E., "Arnold Bennett: Shaw's Ten O'Clock Scholar," XIII(3):96-104.
_____, "The Four Mile Radius," XV(3):119-26. [Review of *Bernard Shaw's Nondramatic Literary Criticism*, ed. by Stanley Weintraub.]
_____, "Stap Street to Robbins's Row," XVIII(1):2-5.
Rockman, Robert E., "Dickens and Shaw: Another Parallel," II(1):8-10. [*Little Dorrit* and *Widowers' Houses.*]
Rodenbeck, John, "A Continuing Checklist of Shaviana," XII(3):117-21; XIII(1):43-45; (3):89-91; XIV(1):39-45; (3):141-44. *See also:* "A Continuing Check-list of

Shaviana," Carpenter, Gomme, Pfeiffer, Stanton, Stokes, Weintraub.
_____, "*The Irrational Knot:* Shaw and the Uses of Ibsen," XII(2):66-76.
_____, "A Shaw/Shakespeare Checklist," XIV(2):95-99.
Rodriguez-Seda, Asela, "G.B.S. in Argentina," XVI(3):136-40. [Review of *La flicha en el aire* and *Los domingos del professor* by Enrique Anderson Imbert.]
Roll-Hansen, Diderik, "Sartorius and the Scribes of the Bible: Satiric Method in *Widower's Houses,*" XVIII(1):6-9.
Rollins, Ronald G., "Shaw and O'Casey: John Bull and His Other Island," X(2):60-69.
Ross, Julian L., "A Piece of Literary Shoplifting," XI(1):23-25.
[Ross, Robert], "Some Doctored Dilemma," VII(3):87-91.
Rosset, B.C., "Biography of Annie," III(3):36. [Review of *The First Five Lives of Annie Besant,* by Arthur H. Nethercot.]
_____, "Pegasus and Rozinante," VI(3):111-19. [Review of *Mrs. G.B.S.: A Portrait,* by Janet Dunbar.]
_____, "McNulty's 'How I Robbed the Bank of Ireland,' " VII(2):47-53.
Royall, Walter L., "DeFonblanque and Shaw's Burgoyne," X(2):42-49.
Rudman, Harry W., "Shaw's *Saint Joan* and Motion Picture Censorship," II(6):1-14.
_____, "Fabian Socialism and English Politics," V(3):115-18. [Review of *Fabian Socialism and English Politics 1884-1918,* by A. M. McBriar.]
Ruff, William, "Shaw on Wilde and Morris: A Clarification," XI(1):32-33.
Rusinko, Susan, "An Essence of Shavianism," XVII(3):147-49. [Review of *The Marriage of Contraries: Bernard Shaw's Middle Plays,* by J. L. Wisenthal.]
_____, "Shaw as Dramatic Language Pioneer," XVIII(3):125. [Review of *Six Dramatists in Search of Language,* by Andrew Kennedy.]
Rypins, Stanley, "How Not to Write a Biography of Shaw," IX(I):38-41. [Review of *The Unrepentant Pilgrim: A Study of the Development of Bernard Shaw,* by J. Percy Smith.]
Salem, James M., "Shaw on Broadway, 1894-1965," XI(1):29-32.
"Scraps & Shavings," I(5):7.
Schwartz, Jacob, "The Extraordinary Shaw Collection of Dr. T. E. Hanley," I(3):12-12.
Scully, Frank, "The Ghost Talks," I(9):15-18. [On Frank Harris's biography of Shaw.]
Seabrook, Alexander, "Footlights on Shaw," I(9):22-24. [Review of *Theatrical Companion to Shaw,* by Raymond Mander and Joe Mitchenson.]
_____, "Colin Wilson: Neo-Shavian," II(5):25-26. [Review of *Religion and the Rebel,* by Colin Wilson.]
_____, "The Rev. G.B. Shaw," VII(1):37-38. [Review of *The Religious Speeches of Bernard Shaw,* ed. by Warren S. Smith.]
_____, "G.B.S. and G.K.C.," XIII(3):132-34. [Review of *Shaw and Chesterton: Metaphysical Jesters,* by William B. Furlong.]
"Sean O'Casey, 1880-1964," VII(3):104.
Searle, William, "Shaw's Saint Joan as 'Protestant,' " XV(3):110-16.
Shah, Hiralal Amritlal, "Bernard Shaw in Bombay," I(10):8-10. [GBS debarks briefly at Bombay on a world cruise.]
Sharp, Sister M. Corona, "The Theme of Masks in *Geneva:* An Example of Shaw's Later Technique," V(3):82-91.
"Shavian Dead Letter File," II(2):23-24; (5):23-24; (7):16-18.
"Shavian News Notes," II(1):3-4; (2):13-14; (3):10, 25; (4):26-27; (5):24, 29; (6):29; (7):27-29; VI(3):120.
Shaw, G. Bernard, "Mr. Bernard Shaw's Appeal for a British Alphabet," I(1):9.
_____, "Ghost Stories," I(5):3-5. [Shaw's unsigned review of W. W. Fenn's *Woven in Darkness: Stories, Essays and Dreamwork,* reprinted from *The Pall Mall Gazette,* 1885,] *See also:* Laurence
_____, "The Gospel According to St. Jude's," I(5):5-7. [Shaw's unsigned review of the Rev. and Mrs. Samuel A. Barnett's *Practicable Socialism: Essays on Social Reform,* reprinted from *The Pall Mall Gazette,* 1888.] *See also:* Laurence.
_____, "Mr. George Moore's New Novel," I(6):8-10. [Shaw's unsigned book review of *A Mere Accident,* reprinted from *The Pall Mall Gazette,* 1887.] *See also:* Laurence.
_____, "An Autobiography from the Kitchen. By an English Mistress," I(6):11-12. [Shaw's unsigned review of G. R. Sims' *Mary Jane's Memoirs,* reprinted from *The Pall Mall Gazette,* 1887.] *See also:* Laurence.

_____, "*Blanco Posnet* Banned by the Censor," I(7):2-3. *See* Laurence.
_____, "Leaves From a Prison Diary," II(9):1-3. [Shaw's review of Michael Davitt's *Leaves from a Prison Diary.*]
_____, *see* "Shavian Dead Letter File."
_____, "A Statement Written by Mr. G. Bernard Shaw While in Split, Jugoslavia, in May, 1929," II(4):3-4. *See also:* Lupis-Vukic. [First publication of this document.]
_____, and William Nevill M. Geary, "St. Pancras Manifesto," III(1):21-31. [The text of the campaign pamphlet issued when Shaw ran for London County Council in 1904. Though ostensibly of dual authorship, it has the Shavian ring.]
_____, *"The Interlude at the Playhouse,"* III(2):13-17. [Accompanies article by Matlaw.]
[_____], "Some Reviews and Essays Contributed by Shaw to *The Pall Mall Gazette,"* III(3):27-31. [Reprinting of Shaw pieces from the *Gazette,* only the last of which has previously been attributed to Shaw ("Wellerisms," "Realism, Real and Unreal," "Failures of Inept Vegetarians"). Accompanies article by Laurence.]
_____, *see* Beerbohm, IV(1):2-10.
_____, "Mr. Shaw's Method and Secret," VIII(2):65-67.
_____, "Life, Literature and Political Economy," VIII(3):104-10.
_____, *see* Douglas, Lord.
[_____], "Who Shall Be Laureate?" X(1):34-35.
_____, "Lecture on *Troilus and Cressida,"* XIV(2):49-67. [Accompanies article ed. by Crompton and Cavanaugh.]
_____, "Art Corner," XV(1):35-38. [A Review of *The Cenci.*]
_____, "GBS on the Pre-Raphaelites: Two *Art Corner* Reviews," XV(2):76-80, 85.
_____, "Aerial Football: The New Game," XVII(2):70-77.
"Shaw has Been Here Before," I(7):15.
"Shaw's Plays in Performance," I(2):10-11. *See also:* Steinhardt, Maxwell.
"Shaw Script," VII(1):28-29.
Sherin, Edwin, "A Director's Notes on *Saint Joan,"* IX(2):75-76.
_____, "G.B.S. as Director," XV(1):49-50. [Review of *Bernard Shaw, Director,* by Bernard F. Dukore.]
Shyre, Paul, "Sean O'Casey's Experiments," IV(2):37. [Review of *The Experiments of Sean O'Casey,* by Robert Hogan.]
Sinclair, Upton, "Upton Sinclair's Introduction to Bernard Shaw," I(1):6.
Silverstein, Paul, "Barns, Booths, and Shaw," XII(3):111-16.
Smith, Warren S. *"Bernard Shaw's Letters to Granville Barker,"* II(1):21-24. [Review of G. B. Purdom's edition.]
_____, "The Nun and the Dramatist," II(3):21-23. [Review of *In a Great Tradition: Tribute to Dame Laurentia McLachlan, Abbess of Stanbrook.*]
_____, "The Bishop, the Dancer, and Bernard Shaw," III(1):2-10. [About an exchange of letters to the editor between Shaw and the Bishop of Kensington in 1913 concerning stage morals and censorship.]
_____, " 'Bernard Shaw and the Human Bond': An AETA Panel on Dramatic Literature," IV(3):23-24. [Report from the annual convention of the American Educational Theatre Association of a panel which met on August 30, 1961.]
_____, "G.B.S. as a Public Speaker," V(1):38-40. [Review of *Platform and Pulpit,* ed. by Dan H. Laurence.]
_____, "First 'Shaw Alphabet' Book," VI(1):34-36. [Review of *The Shaw Alphabet Edition of "Androcles and the Lion,"* by George Bernard Shaw.]
_____, "G.B.S., Theologian," IX(1):41-43. [Review of *Shaw and Christianity* by Anthony S. Abbott.]
_____, "An Early GBS Love Poem," X(2): 70-72.
_____, "A Note on the Mathematical Pun," XII(1):26-27.
_____, "Christian Socialism, With and Without Shaw," XII(1):36-39. [Review of *The Christian Socialist Revival,* by Peter d'A. Jones.]
_____, "Evangelist for the Life Force," XVII(3):144-46. [Review of *Victorian Stage Pupiteer,* by Alan P. Barr.]
_____, "Future Shock and Discouragement: *The Tragedy of an Elderly Gentleman,"* XVIII(1):22-27.

_____, "Some Vital Statistics on GBS — Twenty-five Years After — 1950-1975, XVIII(3):90.
Solomon, Stanley J., "Theme and Structure in *Getting Married,*" V(3):92-96.
Speckhard, Robert R., "Shaw and Aristophanes: How the Comedy of Ideas Works," VIII(3):82-92.
_____, "Shaw and Aristophanes: Symbolic Marriage and the Magical Doctor/Cook in Shavian Comedy," IX(2):56-65.
Spencer, T.J., "An Annotated Check-List of Criticism of the Post-*Saint Joan* Plays," II(9):45-48.
Spink, Judith B., "The Image of the Artist in the Plays of Bernard Shaw," VI(3):82-88.
Stanton, Stephen S. "A Continuing Check-list of Shaviana," V(3):112-14; VI(1):30-33; (2):75-80; (3):105-10; VII(1):30-34; (2):66-71; (3):105-09. *See also:* "A Continuing Check-list of Shaviana," Carpenter, Gomme, Pfeiffer, Rodenbeck, Stokes, Weintraub.
Starr, William T., "Romain Rolland and George Bernard Shaw," II(3):1-6.
Steinhardt, Maxwell, "Shaw Plays in Performance," I(3):10-12 [reviews of *Saint Joan* and *Caesar and Cleopatra*]; (4):22-23 [review of *The Millionairess*].
_____, "Laughton's Version of *Major Barbara,* II(1):15-16.
_____, "*The Devil's Disciple* on the Screen," III(1):39-41. [Review of the Hollywoodian adaptation, with analysis of its gratuitous scenes.]
_____, "The Dublin Years," VII(3):110-12. [Review of *Shaw of Dublin: The Formative Years,* by B. C. Rosset.]
Stier, Theodore, "Barker and Shaw at the Court Theatre: A View From the Pit," X(1):18-33.
Stockholder, Fred E., "Shaw's Drawing-Room Hell: A Reading of *Man and Superman.*" XI(2):42-51.
Stokes, E. E. Jr., "Shaw and William Morris," I(4):16-19.
_____, "Bernard Shaw and Nineteenth Century Thought," II(7):19-21. [Review of *Bernard Shaw and the Nineteenth Century Tradition,* by Julian Kaye.]
_____, "Sydney Carlyle Cockerell: 1867-1962," V(3):109-11. [An obituary-analysis of Sir Sydney's impact upon Shaw and his comtemporaries.]
_____, "A Continuing Checklist of Shaviana," VIII(1):29-33; (2):68-73; (3):115-20; IX(1):43-45; (2):81-85; (3):122-24; X(1):36-41; (2):77-81; (3):120-22; IX(1):37-41; (2):79-81; (3):118-21; XII(1):41-45; (2):86-89. *See also:* "A Continuing Check-list of Shaviana," Carpenter, Gomme, Pfeiffer, Rodenbeck, Stanton, Weintraub.
_____, "Bernard Shaw's Debt to John Bunyan," VIII(1):42-51.
_____, "William Morris: A New Study," X(3):118-19.
Stone, Susan C., "*Geneva:* Paean to the Dictators?" XVI(1):21-29.
Strauss, Felix F., "Shaw's Appeal to Mid-Century Austrian Intellectuals," I(5):15-17.
"Summer Shaw, 1964," VII(3):94.
Swartz, David L. Jr., "Bernard Shaw and Henry James," X(2):50-59.
"Theatre Notes," I(5):22-23.
Tien Han, "Bernard Shaw: Master of Realist Drama (A Chinese Communist Perspective)," II(3):11-15. [An address given at a centenary symposium held in Peking, July 27, 1956.]
Torn, Jesse. "A Figleaf in Her Bonnet: A Scene and a Preface," V(2):61-68. [A scene from the off-Broadway production, with preface by the playwright on the Shaw/Mrs. Campbell relationship.]
Turco, Alfred, "Sir Colenso's White Lie," XIII(1):14-25.
_____, "Shaw's Works as Playground?" XVI(1):30-32. [Review of *The Shavian Playground: An Exploration of the Art of George Bernard Shaw,* by Margery Morgan.]
_____, "Ibsen, Wagner, and Shaw's Changing View of 'Idealism,' " XVII(2):78-85.
Twain, Mark, "Mental Telegraphy?" XVII(2):69-70.
"Two Edwardian Satires on Shaw," VII(3):87-94. *See also:* Leverson, Ada and Ross, Robert.
Tyson, Brian F., "Shaw's First Discussion Play: An Abandoned Act of *The Philanderer,*" XII(3):90-103.
"Virginia Woolf on Shaw," I(7):9.
Walker, John, "Bernard Shaw and Don Roberto," XV(3):94-103.

Wasserman, Marlie P., "Vivie Warren: A Psychological Study," XV(2):71-75.
Watson, Barbara, "Off-Broadway Shaw Festival," II(9):49-50. [Reviews of *Buoyant Billions, Getting Married,* and *Overruled.*]
_____, "The New Woman and the New Comedy," XVII(1):2-16.
Watts, Richard J., "Centenary Year Theatre Notes," I(10):18-19. [Review of *Saint Joan.*]
Weales, Gerald, "Tennessee Williams Borrows a Little Shaw," VIII(2):63-64.
_____, "Shaw as Screenwriter," XII(2):80-82. [Review of Shaw's *Saint Joan, A Screenplay,* ed. by Bernard F. Dukore.]
Weber, Carl J., "A Talk with George Bernard Shaw," I(5):18-22.
Webster, Grant, "Smollett and Shaw: A Note on a Source for *Heartbreak House,*" IV(3):16-17.
Weintraub, Mark, "Shaw for Teenagers," XII(1):39-40. [Review of *George Bernard Shaw,* by Olivia Coolidge.]
Weintraub, Rodelle, "Shaw's Jesus and Judas," XV(2):81-83. [Review of *Bernard Shaw, Passion Play: A Dramatic Fragment, 1878,* ed. by Jerald E. Bringle.]
_____, "The Gift of Imagination: An Interview with Clare Boothe Luce," XVII(1):53-59.
_____, ed., " 'Mental Telegraphy?': Mark Twain on G.B.S.," XVII(2):68.
Weintraub, Stanley, "Bernard Shaw's Boswells," I(10):20-22. [Reviews of the Centenary biographies: *George Bernard Shaw: Man of the Century,* by Archibald Henderson; and *Bernard Shaw: his life, work and friends,* by St. John Ervine.]
_____, "Bernard Shaw, Charles Lever, and *Immaturity,*" II(1):11-15.
_____, "The Garnetts, the Fabians, and *The Paradox Club,*" II(2):9-12. [Edward Garnett's forgotten novel about the Fabians.]
_____, "Shaw's *Divine Comedy:* Addendum," II(5):21-22. [On *Major Barbara.*]
_____, *see* Lewis, A. O.
_____, "Edwardians," IV(1):36-39. [Review of *Edwardians and Late Victorians,* ed. by Richard Ellmann.]
_____, "G.B.S.'s Music Criticism: The Canon Expands," IV(2):38-39. [Review of *How to become a Musical Critic,* ed. by Dan H. Laurence.]
_____, "Bertolt Brecht's Barbara-Joan," IV(3):30-31. [Review of the Frank Jones translation of Bertolt Brecht's *Saint Joan of the Stockyards,* in *Seven Plays by Bertolt Brecht,* ed. by Eric Bentley.]
_____, "A Continuing Check-list of Shaviana," V(1):36-37. *See also:* "A Continuing Check-list of Shaviana," Carpenter, Gomme, Pfeiffer, Rodenbeck, Stokes, Stanton.
_____, "The Lady and the Lions," V(2):79-80. [Review of *Shaw and Molly Tompkins: In Their Own Words,* ed. by Peter Tompkins.]
_____, "The Two Sides of *Lawrence of Arabia:* Aubrey and Meek," VII(2):54-57.
_____, "Rebels and Romantics," VIII(1):38-40. [Review of *The Theatre of Revolt: Studies in Modern Drama from Ibsen to Genet,* by Robert Brustein.]
_____, "The Novelist as Young Superman," XIII(2):86-88. [Review of *Portrait of the Artist as a Young Superman: A Study of Shaw's Novels,* by R. F. Dietrich.]
_____, "A New Standard Text for G.B.S.," XIV(3):138-40. [Review of *The Bodley Head Bernard Shaw: Collected Plays with their Prefaces.* 1. *(Plays Pleasant and Unpleasant)* 2. *(Three Plays for Puritans & The Admirable Bashville, Man and Superman, John Bull's Other Island, How He Lied to Her Husband,* ed by Max Reinhardt.]
_____, "The Concordance as 'Bartlett,' " XV(3):117-18. [Review of *A Concordance to the Plays and Prefaces of Bernard Shaw,* ed. by Earle Dean Bevan.]
_____, "The Shavian Way with a Play," XVII(3):149-50. [Review of *Bernard Shaw, Playwright: Aspects of Shavian Drama,* by Bernard F. Dukore.]
Weisenthal, J. L., "More Max than Sparks," XVI(3):133-36. [Review of *Bernard Shaw's Marxian Romance,* by Paul A. Hummert.]
_____, "D. H. Lawrence as Shavian Dramatist," XVIII(3):132. [Review of *The Plays of D. H. Lawrence,* by Sylvia Sklar.]
Weisert, John J., "Bahr Describes GBS on the Platform," II(7):13-15. [Reprints in translation Hermann Bahr's impressions of Shaw as an orator, which appeared in the Vienna *Neue Freie Presse,* 1911.]
_____, "Oh, Bottom, Thou Art Translated!" III(1):18-20. [About a truncated, irreverent performance of *The Doctor's Dilemma* in Germany.]

_____, "Clothes Make the Man," IV(1):30-31. [G.B.S.'s experiment in Jaegerism.]
_____, "One Amongst So Many: A Minority Report from Germany," VII(2):64-65.
_____, "More on Shavian Oratory," VIII(3):112-13.
Wellwarth, George E., "Mrs. Warren Comes to America, or the Blue-Noses, the Politicians, and the Procurers," II(8):8-16.
_____, "Man of Letters," IX(1):34-37. [Review of *Collected Letters 1874-1897*, ed. by Dan H. Laurence.]
_____, "Gattie's Glass of Water: or, the Origins of Breakages, Ltd," XI(3):99-103.
_____, " 'Gattie's Glass of Water': Addendum," XII(1):28-29.
White, William, "Shaw on Dante: Unpublished?" VIII(3):111.
Whiting, George W., "The Cleopatra Rug Scene: Another Source," III(1):15-17.
Wisenthal, J.L., "The Underside of Undershaft: A Wagnerian Motif in *Major Barbara*," XV(2):56-64.
Yeats, W. B., "Statement by the Directors," I(7):5-6.
_____, "The Religion of Blanco Posnet," I(7):6-7. *See* Laurence.
Zeltmann, William, "Shaw, Farleigh and a Collection," IV(2):24, 26-28.

From the Shavian Past LXXXIV

They laughed with the sound of a Boosters' luncheon.

Sir Gerald's room was, except for his ponderous and durable English bags, very much like the room of George F. Babbitt, and quite in the manner of Babbitt he disclosed a huge whisky flask, looked proud and hospitable, and chuckled, "Say when, old chap."

It was after the third drink that Gerald proclaimed, "How do you Yankees get the notion that writing chaps like Bertrand Shaw and this Wells represent us? The real business England, we think those chaps are traitors. Both our countries have their cosmic Old Aristocracy – you know, old county families, hunting people and all that sort of thing – and we both have our wretched labor leaders, but we both have a backbone of sound business men who run the whole show."

—Sinclair Lewis, *Babbitt* (1922)